

THE CORCORAN GALLERY ART

JULY/AUGUST 1974

The summer months were most active in the areas of Gallery reorganization and reinstallation. The aim was to clarify the function and areas of activity of the Gallery. The three main areas are the American Collection, European Collections and special exhibitions. Every effort was made to clarify these areas through installation, graphics and other means. The Gallery now presents a clear and coordinated image to the public reflecting the policy of preserving and presenting art of the past and present with emphasis on American art.

The Corcoran Gallery of Art must use fully its collections, particularly the great American Collection. At the same time special exhibitions must continue to give insights into the most recent developments of contemporary art.

Renovations

July and August were busy months at the Corcoran for renovation. The storage areas at either end of the lower atrium were removed and the lower atrium reinstalled with paintings and sculpture from the 19th century American Collection. A partition was built in gallery 42 creating a small area for the much needed Information gallery. Gallery 74, formerly a storage area on the second floor, has been cleared, and restored to its original condition, creating another beautiful gallery to house the American Collection. All major storage areas have been cleared thoroughly and remodelled--an improvement essential to the safety of stored works of art and a prerequisite to the Gallery's accreditation. Work from outside storage has been brought back to the Corcoran and by the end of the year no outside storage will be used, another financial saving.

Exhibitions

Five exhibitions opened at the Corcoran in July: Nigerian Contemporary Art; Middle Art Sign Painting; Joyce Cohen Photographs: Tree Series; Frank DiPerna Photographs: Bush Series; and Wang Ming. These all received good press coverage, both in the Washington Post and the Evening Star News. Exhibition publications for the summer included a catalog for the Joyce Cohen exhibition and a poster for the Frank DiPerna exhibition.

The Collection

For the summer months, a most impressive exhibition of contemporary art was mounted from the Permanent Collection, the first time in many years that the Gallery's contemporary art as a whole has been on view to the public. Gallery 74 and the lower atrium were reinstalled with works from the American Collection. The Ispahan rugs from the Clark Collection were restored through a conservation grant from the National Endowment for the Arts. Another gallery was added to the European Collection, allowing more work from the Clark Collection to be exhibited. The entrance to the European Collection can now be seen from the atrium.

Conservation

Nine paintings from the American Collection were restored by Robert Scott Wiles in the conservation laboratory; three of these were restored with funds from the Women's Committee. Early in July, a grant of \$2500 was requested from NEA to supplement next year's expenditures in conservation.

Registrar's Office

The bulk of storage renovation this summer was overseen by the Registrar; in addition to physical renovations to gallery storage. One half of the works stored at Security Storage were returned for in-house storage and all works were returned to Vincent Melzac.

Insurance costs for the summer months totalled \$198.10. One work was sent out on loan from the Gallery; 11 works have been approved for loan and are pending shipment. Eight works previously out on loan have been returned to the Gallery.

Education

The Education Department continued to be very busy in July and August, although most tours and workshops were cancelled due to the excessive heat of the upper galleries. Six interns aided and participated in Gallery activities and organized such additional activities as a reception for Washington's museum interns and a visitors' survey. Under the auspices of the Smithsonian Resident Associate, the Curator of Education conducted a four-session seminar on collecting, which is to be expanded to a larger Corcoran program this spring.

During this summer planning sessions were held in conjunction with the Administrative Office for events and activities at the Corcoran for the coming season.

Special Education

Special Education terminated its contract with the Department of Corrections, and renewed its contract with the Lorton Youth Center No. II, appointing Mr. Percy Martin as Program Coordinator. Requests for financial assistance for fiscal year 1975-76 are being submitted to the D.C. Commission on the Arts and Humanities and the Hattie M. Strong Foundation.

In August, David Stephens, Director of Special Education formally tendered his resignation effective the end of September. Assuming his responsibilities will be Theresa Simmons, currently Administrative Assistant for Special Education.

Corcoran Shop

In August, Mary Pettus, formerly with The Portland Art Museum, assumed responsibility for the Shop as Gallery Shop Administrator. Since then, she has worked towards establishing a more viable system for the operation of the Corcoran Shop, beginning with the establishment of an operable inventory and the removal of many old and unsaleable catalogs from the stockroom. The Shop closed for two weeks the end of August so that Administrative details may be put in order and the Shop made more attractive through extensive cleaning and repainting.

Designs and Publications

During the summer, the Corcoran in conjunction with Terry Dale, its designer, created several important new publications and designs. A Membership Events Brochure was designed and will be available in small quantities for the Friday, the 13th opening. The calendar has been reorganized so that basic dates and events appear in calendar form. A Gallery Guide, showing the main areas of the Gallery, Special exhibitions, the American Collection and the European Collections, will be appearing this month. To compliment and further clarify the Gallery's purpose and its layout. The Information gallery will display panels which give in brief the strengths of each major category.

Most important has been the color coding and renumbering of the galleries: American red with all gallery nos. prefixed with letter A, Special Exhibitions white with all gallery nos. prefixed by the letter S, and the European Collection blue with all gallery nos. prefixed by letter E. In addition a Corcoran lion will now be used to represent the European Collections and Special Exhibitions by a white panel; this will tie in with the American Collection which is represented by the eagle.

The Corcoran School of Art

Summer School for adults and young people continued through July. At the close of summer classes, renovation and improvements were made in the studios to prepare for the fall semester. Particular improvements were made in the printmaking and sculpture departments. A new faculty lounge and conference room were provided within the school office space. Major renovation was completed in the School Library which should provide a more conducive study atmosphere for the students, faculty and staff.

For the first time, the Corcoran School is now eligible to offer federal funds to students. This is due to our status as Division I members of the National Association of Schools of Art.

The faculty and students continue to be active in the community with one-man shows at various galleries in town. Mercedes Bender-Naveiro, a Saturday school instructor has been appointed to the D.C. Commission on the Arts.

Trustees

The Trustees continued to be active through the summer months with an Executive Committee meeting on July 17 and a Board meeting on August 12. The Director visited Europe and discussed exhibition possibilities with museums in Germany, Holland, France and Britain. Many invaluable contacts were made. Mr. Slade and Mr. Kreeger met in London for a few days including a luncheon visit with Sir Norman Reid, Director of the Tate Gallery.

Conclusion

The summer months were used most actively to clarify the activities of the Corcoran. Plans were made for exhibitions, activities and events which would further enrich membership in the Corcoran and hopefully attract more members.

Roy Slade
Director/Dean

MEMBERSHIP REPORT:

July - August, 1974

Date	Membership \$	Average \$/Member	Number of Members	(New)	Renewed
7/74	\$2,625.00	\$44.50	59	13	46
7/73	\$1,410.00	\$38.00	37	14	23
8/74	\$2,940.00	\$37.50	79	22	57
8/73	\$1,230.00	\$30.00	41	12	29

Date	Contributions	Average Contribution	Number of Contributions
7/74	\$1,140.00	\$570.00	2
7/73	\$1,000.00	\$1,000.00	1
8/74	\$1,510.00	\$378.00	4
8/73	\$ 0.00	0.00	0

Fiscal Year to Date*

Year	Membership \$	# Members	New	Renewed	Average	Contributions	Total \$
73-74	\$64,115.00	1890	416	1474	\$34.00	\$27,130**	\$91,245
72-73	\$66,787.00	2094	482	1612	\$31.00	\$17,710**	\$84,497

*Although August ends the fiscal year, these are not totals for the entire fiscal year. Membership receipts submitted by students in the school have not been totaled or recorded in this office as yet.

**Contributions listed here do not include federal grants or Women's Committee contributions which have not in the past been handled in the membership department.

CORCORAN SCHOOL OF ART REPORT

JULY, AUGUST 1974

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SUMMER SCHOOL 1974

During the 1974 summer program from June 3rd through July 11th, over 383 students attended the Corcoran School of Art.

Adult classes ran for six weeks, young people's classes for four weeks. Studio classes in many different media were offered and the enrollment was significantly increased over prior years.

SCHOOL RENOVATION

Over the summer months many renovations have taken place at the School. Improvements were made in studio facilities, particularly in the printmaking and sculpture departments. These studio renovations and purchase of new equipment will give even greater possibilities for studio work during the coming semesters. In addition, the entire school was cleaned by the maintenance staff and freshly painted.

A new faculty lounge and conference room was provided for within the school office space, Extensive restacking and cataloguing and a major renovation was completed over the summer on the School Library which should provide a more conducive study atmosphere for the students, faculty and Gallery staff.

ACTIVITIES OF THE SCHOOL STAFF

Ms. Ellen Osmanski, a former Corcoran student, was hired as the School receptionist. Among other duties, she will be in administrative charge of the Saturday School program.

FACULTY SHOWS:

Jack Perlmutter	one-man show at Gibbs Gallery, Charleston, S. Car.; organized graphics program at Gibbs Art School
Joe Cameron and Mark Power	Jefferson Place Gallery
Frank diPerna	Photography teaching assistant, Corcoran Gallery of Art
Mark Power	Book Review, Washington Post, "Edward Weston: 50 Years"
Gene Davis	Max Protech Gallery "Congressional Action Fund"
Leon Berkowitz	Max Protech Gallery "Congressional Action Fund"

STUDENT SHOWS:

A one-man show was held during the month of August in the Student Gallery of the work of Larry Caison, a painting "object maker". Larry is a full-time Fourth Year student.

WOMAN FACULTY MEMBER APPOINTED TO D.C. COMMISSION ON THE ARTS:

Mercedes Bender-Naveiro, a Corcoran Saturday School instructor for several years, has been appointed to the D.C. Commission on the Arts. This Commission is of special importance to the Washington art community as it has the sole responsibility for the award of grants to Washington area artists and art organizations. The continuing and increasing involvement of the Corcoran faculty in the Washington art community in such programs adds to the distinction of the School.

FULL-TIME ACADEMIC PLANNING

The following faculty members have been appointed to positions within the full-time program: Rona Slade, Chairperson of 1st and 2nd year of the Foundations program; Bill Christenberry, Chairperson, Third Year; and Bob Stackhouse, Chairperson, Fourth Year.

In keeping with the growing interest of amateurs and professionals in filmmaking and photography, the photography department is expanding the curricula. This will include photography courses on three levels -- beginning, intermediate and advanced -- which will provide a greater range and direction of photography instruction.

PRE-REGISTRATION FORECASTS EXCELLENT ENROLLMENT

Pre-registration for the Corcoran full-time and part-time courses forecasts an excellent enrollment for the Fall '74 term. Consortium universities have also increased their pre-registration enrollment. Consortium members are Georgetown University, Catholic University, Howard University, George Washington University and American University.

CORCORAN SCHOOL ELIGIBLE TO OFFER FEDERAL FUNDS FOR FIRST TIME

For the first time in the history of the Corcoran School of Art, the School became eligible for federal financial aid programs due to our status as Division I members of NASA. Undoubtedly, this will increase the enrollment of the School in the future, and will aid School eligibility for additional federal funding programs and other financial aid programs. Types of federal financial aid programs for which we are now eligible include: Basic Educational Opportunity Grants, Supplemental Educational Opportunity Grants, College Work-Study, National Direct Student Loans, and Guaranteed Student Loans. The BEOG program makes funds available to eligible students attending post-high school institutions. The NDSL program is for students who are enrolled at least half-time in a participating post-secondary institution and who need a loan to meet their educational expenses. The SEOG program is for students of exceptional financial need who without the grant would be unable to continue their education. The CWS program provides jobs for students who have great financial need and who must earn a part of their educational expenses. The Guaranteed Student Loan Program enables a student to borrow directly from a bank,

credit union, savings and loan association or other participating lender. Of the federal financial aid program for the academic year 1974-75 \$1,457 under SEOG; \$8,487 under College Work-Study; \$8,890 under Basic Educational Opportunity Grants; and \$13,343 under the National Direct Student Loan Program. This amounts to a total of \$32,177 in federal aid allocations available to the Corcoran School.

CORCORAN

GALLERY OF ART

Seventeenth Street and New York Avenue NW Washington DC 20006 telephone (202) 638-3211

CURATORIAL REPORT

July - August 1974

Exhibitions: July 26 through August
Nigerian Contemporary Art
Middle Art Signpaintings
Joyce Cohen Photographs: Tree Series, catalogue available
Frank DiPerna Photographs: Bush Series, poster available
Wang Ming
Contemporary Art from the Permanent Collection

Area Show: 5,000 brochures and entry forms sent out

Storage areas reorganized
Gallery 74 rehung
Lower Atrium reinstalled

Ispahan rugs restored through National Endowment grant

Portrait of Abraham Lincoln by George P.A. Healy, 79.19 on
loan to the White House at the request of the President

Scholarly visitors: 10
Usual number of phone calls and letters of inquiry about general
material; about 25 calls per day during August about Area Show

Paul Jenkins Traveling Exhibition at the University of Michigan
Museum of Art in Ann Arbor

Interns:

July and 2 weeks in August under regular summer program:
Hilary Bassett, Elizabeth Corn, Nancy Cox, Maria Giliotti,
David Kohl, Venita Oates
July and August: Julia Brant doing research for sculpture
catalogue, Area Show and general office work

Richard Boardman seconded from U.S.I.A. as Special Assistant
to the Director for one year starting July 1, 1974

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GALLERY OF ART

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REGISTRAR'S REPORT FOR JULY AND AUGUST 1974

Total number of loan items handled for exhibition: 139

Loans that have gone out to other institutions: 1

Loans that have been committed to other institutions: 11

Special Loans to Gallery: 9

Loans that have been returned to the Gallery: 8

Long term loans that have been returned to owner: 2

Gifts pending consideration of CWA: 13

Insurance costs: \$198.10

Damage: 1 Corcoran owned painting

Special note: gallery 74 was cleared of stored work and
reinstalled as an exhibition gallery.

Storage I and Modern storage were reorganized

half of the work that was stored at Security
Storage has been returned to Gallery

Finalization of Melzac problem; all work returned

Photography: Glossy requests: 51
Transparency requests: 2

Curatorial income: \$975.00

THE CORCORAN GALLERY OF ART
 CONSERVATION LABORATORY - JULY AND AUGUST, 1974

	<u>Hours</u>	<u>Cost</u>
BOATS CARRYING ANCHORS TO THE DUTCH MEN-OF-WAR - Turner	57.50	\$ 575.00
TROUT BROOK IN THE CATSKILLS - W. Whittredge - 75.5	13.00	130.00
PAYSAGE - G. Courbet - 00.7*	37.50*	375.00*
YELLOW PAINTING - Elliott Thompson	21.00	210.00
A FAMILY GROUP - Wm. Dunlap - L-1972.8*	57.75*	577.50*
WASHINGTON'S HEADQUARTERS ON THE HUDSON - Cropsey - 16.9	6.75	67.50
THE PET BIRD - Weir - 40.12*	19.50*	195.00*
WINTER LANDSCAPE - Vonnoh - 55.68	29.00	290.00
T.L. MCKENNEY - C.L. Elliott - 88.6	3.75	37.50
<u>Miscellaneous:</u>		
General Laboratory	10.00	100.00
Records	15.00	150.00
Loan Exhibition	6.00	60.00
Sculpture Cleaning	<u>8.50</u>	<u>85.00</u>
	285.25	\$2,852.50

*Women's Committee
 CGA

\$1,147.50
1,705.00
 \$2,852.50

AUGUST 1974 REPORT

CORCORAN SHOP

Since I arrived at the Corcoran I have attempted to establish a more viable system for the operation of the Corcoran Shop. In order to make the Shop office/stockroom more operable, a program has been set up with the Director, the curators and the education department to dispose of many of the exhibition catalogs that are now stored in the stockroom. The space that these catalogs now occupy is considerable and hinders the processing of the regular Shop inventory, as well as limiting the space for such inventory.

For the past two weeks the Corcoran Shop has been closed so that an extensive inventory could be done. The completion of this inventory will enable us to have a tangible base from which to establish a working budget, make monthly cash flow projections and determine a more realistic financial picture of the Shop.

The closure of the Shop has also allowed me to become more acquainted with the present inventory and has helped me to determine at the outset whether the present stock should be returned or marked down and taken as a loss. The inventory has also made it easier for me to order the rest of the holiday stock.

The shop is also being cleaned at this time; this cleaning and painting is very important as far as our image with the public. When the Shop is dusty and dirty, it reflects badly on the rest of the Gallery.

Mary Pettus
August 74

Corcoran Gallery of Art
Education Department
September 4, 1974

REPORT TO THE DIRECTOR FOR JULY & AUGUST 1974

DOCENT PROGRAM

8/15. Planning session with Jean Beckhorn, Docent Chairman for 1974-75.

Docent Notebook: Revised comprehensive manuel for Docents.

Training schedule: Prepared Docent training schedule for October & November.

Letter to Docents: Sent annual summer letter to Docents advising them of the Gallery's plans for 1974-75.

INTERN PROGRAM

The six summer interns departed on August 9th, completing the program that began on June 3rd. They presented reports describing and evaluating their projects and received Certificates from the Gallery for their work.

8/17. Intern Reception. The Interns planned a reception for summer interns and program supervisors to exchange ideas and methods. The first meeting of its kind, the reception drew over 95 participants from 11 area museums and arts related institutions, including the N.E.A., N.E.H., and the Hirshhorn Museum. A basis for future communication and cooperation among intern programs was established at the meeting.

EDUCATION BROCHURE

Completed copy on a six page brochure containing information on the Gallery, group tours, and programs and events for individuals and families.

EDUCATIO
ORIENTATION GALLERY/
INFORMATION CENTER

Worked with Gallery staff in planning first stages on Information Center.

VISTOR SURVEY

Under the supervision of Donna Ari, Curator of Education, David Kohl, Summer Intern, developed and administered a visitor survey to find out why visitors come to the Gallery, the length of their visit, the effectiveness of labels and gallery maps, and, for Washington residents, what events would be most popular. The survey was administered over a four week period and the results are currently being tabulated.

Education Department
Corcoran Gallery of Art
September 4, 1974

Report to the Director

Page 2

EDUCATION PROGRAM PLANNING

Group and Individual Visitors:
New tour types; Parent-child tours;
Walking tours; Planned programs through
December for Sunday Workshops for
Children and Wednesday Gallery Talks.

Events Planning. Worked with Frances
Harper in planning Washington Art Series,
Studio Tours, and other events.

Public Relations. Compiled lists of
teachers, interested parents for Sunday
Workshops, area office in-house publica-
tions for Wednesday Gallery Talks, to
be used in September mailing.

CURATOR OF EDUCATION ACTIVITIES

Wellesley College Intern Program. Mrs.
Phillips, Curator, and D. Ari met with
Edward Stettner, Director of Wellesley
College Intern Program, to discuss the
continuation of Wellesley students in
the Corcoran's summer intern program.

Workshops on "Museum Settings & Visitor
Behavior": D. Ari, Linda Simmons, Asst.
Curator, and Richard Boardman, Special
Asst. to the Director, attended workshops
conducted by Dr. Chandler Screven, U. of
Wisconsin, on "Museum Settings and
Visitor Behavior" at George Washington
University.

The Corcoran's Orientation Gallery was one
of two actual museum problems worked on
by the participants, G.W.U. graduate
students in Museum Education.

Painting as American Cultural History.
D. Ari presented a program on American
Painting as history in the American
Collection galleries to an American
Studies class from T. C. Williams H.S. in
Alexandria, Va.

"Collecting Contemporary Art" Course.
D. Ari taught a 4 session evening course
at the N.C.F.A. for the Smithsonian
Associates Program. This will be repeated
at the Corcoran in 1975.

Education Department
Corcoran Gallery of Art
July - August 1974

EDUCATION DEPARTMENT STATISTICS _____ JULY - AUGUST 1974

1. Tours given by Interns and Education Staff

Elementary & Pre-school

Elementary & Pre-school
High School
College
Adult

totals

JULY	AUG
112	52
105	
50	
26	
293	52

2. Special Programs

Intern Reception	95
Children's International Village Tour and Workshop	60
Meeting with G.W.U. Museum Education Graduates Students	55
American Art and History Tour for T. C. Williams H.S.	45 440

3. Total 455

The Education Department does not run a formal tour program in the summer. The heat and humidity in the upper galleries often make tours of the American Collection impossible.

BI-MONTHLY REPORT
SPECIAL EDUCATIONAL PROJECTS DEPARTMENT
JULY-AUGUST 1974

July

During this month, S.E.P.D. submitted two special reports to the Gallery. The first outlined this department's summer activities, negotiations (with the Veteran's Administration/Hospital), staff complement and budgets and expenditures for FY 73-74. These activities were sponsored by the D.C. Commission on the Arts and Humanities and the Hattie M. Strong Foundation.

The second, a detailed report to the Corcoran Board of Trustees, reiterated the first, with the addition of this department's history, philosophy and assessment of our activities and the effectiveness to-date.

S.E.P.D. signed off on its contract with the Department of Corrections, for the fiscal year of 1974, this month. Subsequently, along with a request for reimbursement, a proposal reflecting this department's interest in continuing its arts, crafts and visual media activities at Lorton Youth Center No. II - for the fiscal year of 1975-76 - was submitted. Included in the proposal were an evaluation of program effectiveness and recommendations for its future operation.

August

In this month, S.E.P.D. realized the continuation of contract services with the D.C. Department of Corrections at Lorton Youth Center No. II. Activities resumed at the Center under this amended contract (73339-Amendment No. II). We are presently awaiting the contract's arrival on our desk...

An important aspect of the recommendations to Corrections/Lorton School authorities was the designation of Mr. Percy Martin as team leader at the Center. As such, Mr. Martin will be responsible for protecting the quality and integrity of the program within the Center; for keeping the curriculum on target; for staff attendance and performance; equipment and material distribution and maintenance, as well as his own instructional role in the program.

Personnel Status at Lorton Youth Center No. II :

1 Full Time Artist Educator/Team Leader - Percy Martin, Printmaker

3 Part Time Artist Educators - Van W. Carney, Printmaker/Designer

Charles Foster, Photographer

Robert L. duBourg, Sculptor/Metalsmith

S.E.P.D.'s final request for reimbursement from the D.C. Commission on the

Arts and Humanities - FY 74 - has been sent in; and a proposal requesting financial assistance for fiscal year 1975-1976 - in the amount of \$9,000- will be sent in by the 31st of this month. The Hattie M. Strong Foundation will also receive a financial assistance request from this department, in the terms of a matching grant of \$9,000.

These monies are being sought for the extension of this department's second year in providing outreach activities/workshops for D.C. Public School teachers, community resource persons and artists. The estimated length of this proposed extension is September 1, 1974 through June 30, 1975 for the Commission and October 1, 1974 through August 31, 1975 for the Strong Foundation.

David Stephens formally submitted his letter of resignation as head of this department to the Director of the Gallery, this month; along with his recommendations for the continued functioning of the Special Educational Projects Department. He will remain on-call as a financial consultant to the department.

Assuming his responsibilities will be Mrs. Theresa Taylor Simmons, Administrative Assistant. Mrs. Simmons will continue to promote this department's commitment to community outreach programs in art [for the Corcoran Gallery]. She will rely as always on the increased input of the competent S.E.P.D. staff and Mr. Charles Grunewald, Chief Accountant, for smooth functioning of the activities in the community which we provide.

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GALLERY OF ART

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Press Coverage for July and August, 1974

Press coverage for the summer months of July and August includes major articles by Gene Baro (Post) and David Tannous (Star) on Wang Ming, Ben Forgey (Star) on the Nigerian exhibit, Clarissa Wittenberg (D.C. Gazette) on Corcoran activities mentioned in the Kreeger/Press meeting, David Tannous (Star) on the Cohen and DiPerna photography, Dorothy McCardle (Post) on the Kreegers and Paul Richard (Post) on the Area Show.

	<u>Reviews By Critics</u>	<u>Misc.</u>	<u>Sch., Trustees</u>
Post	(3)	(2)	(2)
Star	(3)		
Other Pub.	(4)		
		(9)	(2)

As Director of the Corcoran Gallery of Art, and by direction of the Board of Trustees, I respectfully submit this report on the operations and progress of the Gallery for the period September 1, 1973 through August 31, 1974.

THE CORCORAN GALLERY OF ART

Fiscal year 1973-74 was an extremely significant one for the Corcoran Gallery of Art in that it marked a period which reaffirmed the Corcoran's standing as one of the great institutions in America. During this time, the Board of Trustees, the Director, and the Staff carefully assessed the strengths of the museum and instituted changes in every level of operation necessary to clarifying its purposes and functions.

KREEGER///???

The Collection

Foremost among these changes has been the renewed emphasis ^{now} placed on the great wealth of the Corcoran's collection of 18th, 19th, and early 20th century American art. With the aid of a matching grant from the ~~National~~ Endowment for the Arts in Washington, DC, a federal agency, the American Collection has been reinstalled chronologically in the upper galleries of the museum, enabling viewers to easily trace the development of American art. This ~~exhibition~~ installation includes a representative selection of 204 paintings and 35 sculptures from the 781 paintings and 244 sculptures in the American Collection. ~~XXXXXX~~ Two thousand persons attended the ~~black-tie~~ preview on December 14, 1973. At that time and since, the collection has received high praise from critics and distinguished members of the art world. The

Collection has clearly regained the high recognition it deserves.

At the time of the reinstallation of the American Collection, Volume II of the Catalog of American Paintings in the Corcoran Gallery of Art was published. This catalog, organized and written by Mrs. Ralph E. Phillips, Curator of Research and Collections, covers work in the collection by American painters born between 1850 and 1910.

The reinstallation of the American Collection was continued later ~~on~~ in the Fiscal Year with the removal of screens and contemporary art from the lower atrium which is now hung with paintings from the 19th century. A grant from the Women's Committee of the Corcoran Gallery of Art made it possible to restore Albert Bierstadt's Mount Corcoran and Mercy's Dream by Daniel Huntington, which now hang at either end of the atrium. 19th and early 20th century sculpture is also on view.

During the summer months, the special exhibition galleries were used to exhibit a selection of work from the Corcoran's ^{modest?} small but choice collection of contemporary art. This collection, shown for the first time in several years, attests to the Corcoran's continued commitment to present the best of contemporary American art.

In fiscal year 1973-74, the collection was increased by many

generous gifts and bequests. Through the generous bequest of Mr. George Biddle, the Corcoran received a total of 31 paintings, sculpture and works of art on paper, including such fine pieces as Gaston LaChaise, Standing Nude and John Storrs, Abstraction. The Laura T. Magnuson estate bequeathed four works of art, most notable among them, a set of George II Flatware circa 1725.

Through the continued generosity of the Women's Committee and the Friends of the Corcoran Gallery of Art, four fine works were added to the museum's collection of contemporary art. The paintings given by the Women's Committee are Dan Brush Painting #2 and Rebecca Davenport, Self-Portrait. The Friends donated one sculpture, Ed McGowin, Untitled 1967-68 and a painting Licorice by Kay Kurt.

SPECIAL EXHIBITIONS

The schedule of special exhibitions mounted in the 73-74 season was an extremely diverse one, including exhibitions of national as well as international scope, both historic and contemporary. The season commenced with the opening of eight exhibitions, among them the paintings of Leon Berkowitz, and the Golden Age of Antwerp, organized by the Smithsonian International Exhibition Service. 2500 people attended the preview- the evening clearly proving that the Corcoran was indeed "alive again."

The season continued with such important exhibitions as Thomas Doughty:

A Retrospective, Washington Figurative Painters, The Sculpture of Jacob Epstein, Olitski:Life Drawings, and Man Ray Photographs. The exhibition for the 1974 Corcoran Ball was Anne Truitt:Sculpture and Works on Paper 1961-1973 ; this major exhibition was made possible through grants from the Women's Committee and the National Endowment for the Arts.

The Corcoran continued its policy of support for innovative and unusual exhibitions with pieces specifically created for Corcoran spaces. In November 1973, Robert Stackhouse built a wooden structure for the upper atrium bridge. In January 1974, sculptor Yuri Schwebler created a series of pyramids of sand and wire mesh for the spaces of the lower atrium. Both of these works were unique in that they existed only ^{At the time} ~~for the span~~ of the exhibitions.

A total of 53 exhibitions were mounted at the Corcoran in Fiscal Year 1973-74. Of these, 38 dealt with American art, 15 with international art, ¹⁴ 14 with photography. Five of the exhibitions were organized by other institutions. Two shows organized by the Corcoran travelled to other museums during the year: Paul Jenkins and Jules Olitski:Life Drawings. The schedule offered a wide variety of exhibitions, with emphasis on contemporary American art.

EDUCATION

The Education Department, under the supervision of Curator, Donna Ari, maintained an active program of education ^{AL} events and activities. Thirty one Gallery lunchtime talks were offered to Gallery patrons; these talks, focused on the permanent collections and special exhibitions, were given by the Curator, visiting specialists, professional artists, guest curators,

and members of the Corcoran staff. Twenty-six Sunday workshops were offered for children between the ages of 6 and 10; the purpose of these workshops was to introduce children to a variety of media with instruction by professional studio artists. Fifty-five hundred visitors attended tours of the permanent collection and special exhibitions sponsored by the Education Department and conducted by the Gallery docentsx.

A complete list of Gallery events for Fiscal Year 1973-74 follows on page .

SPECIAL EDUCATION

The Special Education Projects Department, officially established as a branch of the Gallery in 1969, has, since its inception, been charged with maintaining a comprehensive community outreach program for the Gallery. The department, operating fiscally through grants and contracts, has offered workshops in drawing, painting, sculpture, and other media to members of the D.C. Public School system, teachers, community resource persons, and artists.

In fiscal 1973-74, Special Education developed and maintained projects for the D.C. Commission on the Arts and Humanities, the Hattie M. Strong Foundation, and the D.C. Department of Corrections at Lorton Youth Center No. II.

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MEMBERSHIP/DEVELOPMENT

In the area of membership and development, the Corcoran spent the fiscal year in the planning of a vigorous drive for expanded membership and increased contributions from individuals, corporations and government sources for Fiscal Year 1974-75. Under the direction of the New President of the Board of Trustees, Mr. David Lloyd Kreeger, gallery income was reevaluated and possible ways to increase its level³ developed.

W Add Washington Art Group.

In April 1974, a Development Assistant was appointed to head the expansion program. With the aim of doubling the year's membership of ¹⁸⁰⁰~~2300~~, plans were laid for a three-pronged membership campaign in fiscal year 1974-75, including personal solicitations from *And Women's Committee* the Trustees, as well as two bulk mailings.

In the summer of 1974, a membership brochure was designed both for use in membership mailings and as ^{A NOTICE}~~advertisement~~ to members of forthcoming events and exhibitions. In addition, new benefits and activities were planned to enhance membership in the Corcoran.

ATTENDANCE

Though a decided climb in attendance began toward the end of the season, the total attendance for FY 1973-74 of 82,972 ~~was~~ ^{FISCAL} lower than that of the preceding year of 103,517.

RENOVATIONS

Major emphasis was placed this year on the improved physical appearance of the Gallery. The completion of expenditures from the 1971 grant ~~from~~ ^{of} the Richard King Mellon Charitable Trusts finalized improvements in Gallery security and safety; by these changes, the Corcoran achieved a new improved standing with Huntington T. Block in the form of a three-year comprehensive business policy underwritten by the Royal Globe Insurance Company.

During September 1973 the galleries of the upper atrium were remodelled to further incorporate the Clark Wing into the Main Building and to improve the Gallery spaces used for temporary exhibitions. These renovations marked the beginning of efforts to clarify the major functions and areas of the Gallery, i.e. the American Collection, the European Collections and Special Exhibitions. In addition, a Membership Lounge, where members ^{can} ~~might~~ relax when visiting the Gallery, was installed in a small ^{Room} ~~Gallery~~ off the lower atrium.

In the summer months, the large Gallery at the end of the South atrium was converted into a print study-storage area with the aid of a matching grant in conservation from the National Endowment for the Arts. This new storage area has insured the proper care and maintenance of the Gallery's extensive collection of works of art on paper. Further improvements were made in other storage areas with the addition of racks and proper storage equipment.

Several changes were begun during the summer months; these projects should be completed at the beginning of the new fiscal year. A matching grant from the National Endowment enabled the start of an extensive survey of the Corcoran facilities to determine the costs and installation of a complete climate control system at the Corcoran. It is hoped that such a system would be operative at the time of the Bicentennial pending the ^{availability of} necessary funds ~~will be available~~ from private as well as federal sources.

Also begun in Fiscal Year 1973-74 was the installation of an information gallery, intended to assist visitors in understanding the layout and purposes of the Gallery, as well as ^{to} provide them with general information on the three major areas of the Gallery, ¹⁷⁵ collections and forthcoming events and activities. The remaining portion of the large gallery ^{was} subdivided to create the information Gallery will be used for additional rest areas and the display of recent acquisitions.

CONSERVATION

The conservation laboratory treated 36 paintings in the fiscal year 1973-74. Of this total, 21 were complete laboratory treatment, which included wax-resin lining and consolidation to new linen. There were three very large paintings treated from the American Collection: Mt. Corcoran by Albert B erstadt, Mercy's Dream, by Daniel Huntington, and A Pastoral Visit by R.N. Brooke. Ten other American paintings were cleaned and resurfaced for exhibition purposes.

Five European paintings were treated; of these three were complete treatment including wax resin and consolidation. Of the three complete treatments, ^{were} two of the three major Courbet's belonging to the collection. The other was BOATS CARRYING OUT ANCHORS TO THE DUTCH MAN OF WARS, by Turner; this painting is currently on loan for the exhibition at the Royal Academy, London. u/r

CORCORAN

NEWS

PUBLIC RELATIONS

The press coverage during this fiscal year was excellent. Sixty seven major art reviews on the Corcoran and its collection by major art critics appeared in Washington newspapers (Washington Post, 21; Washington Star, 31; other publications, 15.). Articles on events, the School, Trustees, etc. totaled over 50. Brief references to the Corcoran in articles concerning other subjects add approximately another fifty items.

Most important was a major article by Frank Getlein of the Washington Star News which appeared on the Corcoran, in March 1974. This three-part article praised the riches of the American Collection and the many changes that had taken place in the physical appearance of the Gallery and its collections.

CORCORAN SCHOOL OF ART ANNUAL REPORT - 1973-74

The Corcoran School of Art began its 86th year in September 1973 with a marked increase in student enrollment in the Diploma program and part-time courses. Seventy-three students were enrolled in the full-time Diploma program in Fine Art and Visual Communication. The total registration was 1,154 enrollments for the fall semester and 1,314 enrollments in the spring semester.

In September 1973, Mr. George Culler, President of the National Association of Schools of Art and President of Philadelphia College of Art visited the School to determine whether the Corcoran School met the standards of Division I membership in NASA. Mr. Culler submitted his report to the Commission on Accreditation assembled at the annual NASA Directors meeting in October. The School was appointed into Division I as a candidate for Division I on a 5-year probationary basis. During this time the School may apply for full membership.

As a NASA Division I candidate the School became eligible to apply for Federal financial aid programs for students and has the distinction and benefits of being listed among the nation's finest art schools. Application was made in October 1973 for Federal financial aid monies and in May 1974 the School was allocated \$30,390 to help needy students in the academic year 1974-75. Federal financial aid programs for which the School became eligible included

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Basic Educational Opportunity Grants; Supplemental Educational Opportunity Grants; College Work-Study; National Direct Student Loans and Guaranteed Student Loans. The Corcoran School will also continue to aid needy students with the School endowment income as in the past.

The Corcoran School staff for the academic year was directed by Dean/Director Roy Slade, Assistant Dean Peter Thomas and Registrar Gwendolyn H. Goffe. Faculty included 14 full-time faculty members and 28 part-time faculty members. The Art School Committee of Trustees was chaired by Mrs. Emilie Amram.

In working with the Art School Committee and faculty, the school staff studied over 15 proposals from several brokers to initiate a Benefits Program for Corcoran School and Gallery staff. After extended study and professional consultation, the school staff recommended and the Trustees adopted, a Benefits Plan as submitted by Teachers Insurance and Annuity Association and College Retirement Equities Fund (TIAA-CREF). Included in the Benefits program was long-term disability insurance, life insurance and a retirement plan. Under the retirement plan, Corcoran employees contribute 3% of salary annually which is matched by the Corcoran institution. The Corcoran will also

pay the disability and life insurance premium for all eligible employees. The TIAA-CREF plan is to be initiated in September 1974. Major medical benefits will continue under Blue Cross/Blue Shield. The adoption of the TIAA-CREF program was a major achievement, as this was the first benefits program for Corcoran employees.

In the Spring of 1974, an Alumni Association was officially organized for the Corcoran School of Art. An Alumni exhibition was held at the Corcoran Dupont Center Building to initiate the activities of the Association.

Commencement exercises and prize awards were held on Friday, May 3, 1974. Abram Lerner, Director of the Hirshhorn Museum and Sculpture Garden, spoke to the sixteen Diploma graduates, their families and guests. On view at the time of graduation was an exhibit of student work in the Corcoran Gallery of Art. The exhibition was selected by Washington Star-News art critic Benjamin Forgey.

In May 1974 the Ford Foundation asked the Corcoran School to submit a proposal for funding students, faculty and programs in the visual arts. A proposal was written requesting \$127,750 to be matched by the School over a three-year period. The grant will be used for faculty

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enrichment, student scholarships and a pilot program in studio art. Official notification of the proposal acceptance was received in September 1974. The \$255,500 Ford Foundation programs are an endorsement of the progress and achievement of the Corcoran School.

In June 1974 the Corcoran School became a member school of the Artists for the Environment at Delaware Water Gap in Columbia, New Jersey. Dean Roy Slade was appointed to the Artist for the Environment Board of Directors. With the U.S. National Park Service and the Union of Independent Colleges of Art, the program is designed to acclimate the artist to nature. Two Corcoran students will study at Delaware Water Gap each semester.

COCNCLUSION

The changes and progress presented in this statement attest to the tremendous activity of the Corcoran in this fiscal year. The candidacy of the Corcoran School of Art in Division I of the National Association of Schools of Art and its increased student enrollment both emphasize the growing national reputation of the school. The American Collection has regained the immense critical acclaim and national recognition which it deserves. As Frank Getlein wrote of the Corcoran in his article: "It is all at the Corcoran. If you are an American, you have to go there to begin to understand yourself. But wherever you are, the Corcoran's Collection is the best readily available summary of a new country, a new mind, a new vision..."

As an institution, the Corcoran Gallery of Art has maintained the dignity and the purpose for which it was founded, to promote and encourage the American genius..) The efforts of the Board of Trustees and the staff of the Corcoran Gallery and School of Art during this fiscal year have not been without rewards, not only in the present high standing of the Gallery but also in the knowledge that the purposes and strengths of one of the fine institutions of America are being perpetuated.